Newspapers.com by Ancestry
https://www.newspapers.com/image/425626397

NOTES

Messages, musical and otherwise

'LOOK DEEPER': HADEN

And young Bowskill blows 'em away

Bassist Charlie Haden made an eloquent statement in Friday night's American Dreams concert at Salle Wilfrid Pelletier of Place des Arts when he played America the Beautiful. "We've got to work very hard at getting America to look deeper," he said as he introduced the tune. In the hands of tenor saxophonist Michael Brecker and a fine string orchestra, the message was a powerful one.

In the second half of the show, old Blue Note stable mates Herbie Hancock and Bobby Hutcherson teamed up in a quartet with bassist Scott Colley and drummer Terry Lynne Carrington. Hancock's piano and Hutcherson's vibes created a stunning counterpoint on Wayne Shorter's classic Footprints. But a long ramble through Hancock's Dolphin Dance lost its way.

Saturday at the Spectrum, Canadian-born trumpeter (and this year's Oscar Peterson Award-winner) Kenny Wheeler led an enthralling performance of his romantic music. Pianist John Taylor scurried up and down the keyboard with frequent tempo changes, while bassist Dave Holland and saxophonist Chris Potter added strong statements of their own.

PETER HADEKEL

+++

Saxophonist François Carrier likes to play "spontaneous music" with the best pianist, but never tells them what he wants to play. That's no problem for ex-Montrealer Paul Bley a pioneer of the solo improv, except that he usually prefers his view of the moment. Bley did not come on stage Saturday night until the third number, and only when Carrier hinted he would play the piano himself. A sharp "Hey, Bley!" from bassist Gary Peacock brought the piano master to join the quartet, and despite an undercurrent of artistic tension, some sublime moments ensued, with drummer Michel Lambert holding it all together with the lyrical Peacock.

IRWIN BLOCK

+++

Bass solos more often send people scurrying for the bar than elicit standing ovations. But at the Spectrum Friday night, the Joe Zawinul Syndicate's Marthe Lindley punched out a dizzying blast of projectile runs that stretched the laws of notes-per-minute physics. Jaws hit the ground and bodies jumped out of seats, but Lindley didn't even break a sweat. Zawinul, clearly in a celebratory mood after winning the Miles Davis prize, led his five-piece band – with vocalist Sabine Kabongo – through electronically-treated vocals and solos, mixed in with rock, funk, world music and jazz. Purists might have balked, but, judging by the loud standing O at show's end, there were none of those in the sold-out – really sold-out – crowd. Bottom line: the show killed.

BERNARD PERUSSE

JOHN KENNEY THE GAZETTE

Simply put, Joe Zawinul's Syndicate killed on Friday night.

+++

There might be only one musician in the whole festival who had a good night's sleep Friday. That's because he's only 12 and probably doesn't stay up late much. Bright-eyed and tan-suited, Little Jimmy Bowskill made his grand entrance at noon Saturday by sketching out a boogie riff as he walked down a flight of stairs from the second floor of Complexe Desjardins to the indoor stage. Puzzled shoppers craned their necks to catch a glimpse of the pint-sized blues guitarist with the vintage cherry-red Fender Mustang. Curiosity turned to sheer delight as the youngster tackled classics like Help Me and Ramblin' on My Mind – throwing in all the shouts, growls and vocal exhortations the old blues guys do – in a voice that hasn't yet broken. After his 50-minute set, Little Jimmy walked off stage to a hug from proud parents Steve and Teresa. His hero, he said, is scary blues pioneer Robert Johnson, whose boxed set of complete works is permanently on the Discman. "I've played it so many times, I can't count," he said. "I still play it all the time when I cut the grass."

BERNARD PERUSSE

+++

Bobby McFerrin, who accepted this year's Ella Fitzgerald Award (honouring jazz vocalists) Saturday, is nothing if not voluble and articulate. That's what he does on stage with fearless wit, including later than night at Salle Wilfrid Pelletier with four surprise collaborators and yesterday with drummer Jack DeJohnette. The serene performer, popular with both mainstream and avant-jazz audiences, offered these insights at Saturday's press conference: "When I'm asked what to call myself, I like to think of myself as a folk singer. It's not a bulls-eye definition but it's close. I like to hang out with folk and sing. When I'm with African folk I like to sing African, if I'm with Bulgarian folk I like to sing Bulgarian." Did Ella Fitzgerald, the great scat popularizer, influence his amazing boundary-crossing technique? "I didn't decide to sing until I was 27, and I purposely avoided listening to jazz singers for about two full years. It was not until I felt more secure in my own technique that I ventured forth. So I can't say Ella had a profound direct effect on my technique, but she certainly affected the entire field." Of the sentiment expressed in the title of his monster pop hit Don't Worry Be Happy: "I try to work on it everyday. But it's amazing how that song has a life of its own." Solo improvising pianist Keith Jarrett was "probably my biggest influence doing solo vocal concerts. Why don't I just walk on stage, open up my mouth and see what happens? I find that very, very exciting – the not knowing."

JUAN RODRIGUEZ

+++

"We are from Germany in the old Europe," announced clarinetist Theo Jörgensmann at the start of his quartet's concert at the Jazz Contemporain series at Salle Beverly Webster Rolph on Friday night, sardonically referencing U.S. defence boss Don Rumsfeld's damning geo-description. They're also great physical performers: Christopher Dell jumping, lurching, hopping back and forth at his vibes (as if it was radioactive), Jörgensmann's torso maintaining a slow circular sway, wired and wiry Christian Ramond strangling his stand-up bass, Klaus Kugel in desperate kinetic communication with the drum kit. Their music is inspired by decidedly post-modern classicists Ornette Coleman (for whom they dedicated their recent CD To Ornette – Hybrid Identity), and everyone's bass clarinet mentor Eric Dolphy (the classic Out to Lunch sound). It's great European modern existential mood music, constantly colliding in serendipidous ways, insinuating subtle complexities. Sly humour and spark abound.

JUAN RODRIGUEZ

+++

The festival's second night brought its first grand deception for this observer: Tord Gustavsen's oh-so precious romantic minimalism (Friday night at Salles du Gesù's Jazz Dans la Nuit series). This is music deeply influenced by Sleepytime Tea spiked with Mandrax, lounge music drained of fizz. The golden-boy pianist pays more attention to theatrical body language – a B-movie image of "agonized classical genius" – than he does to what few notes he plays.

JUAN RODRIGUEZ

+++

Maybe it was the steamy weather, maybe it was Montreal's love affair with Cuban music. But Thursday night's performance by La Gran Orquesta Cubana de Montreal with Convoy Cubano at the General Motors stage, the festival's largest outdoor venue, drew a huge crowd. While festival officials refused to guesstimate the size, they conceded that it approached the numbers drawn to the annual mid-festival Grand Événement. Police officers at the site estimated around 35,000, backed up throughout the entire Place des Arts esplanade, at the opening-nighter by this collection of Cuban expatriates living in Montreal.

JUAN RODRIGUEZ

Billy Bang | CD links Vietnam memory to art

CONTINUED FROM D1

The CD blends the eerie sounds of a culture under siege, with the powerful voices of the new jazz and the black experience of those years. There are influences of such postwar mentors as Leroy Jenkins, the improvising violinist of the Association for the Advancement of Creative Music, who helped Bang hone his style.

"I never expected it would have such an impact," Bang said the other day from his Manhattan apartment about how the project affected his life and career.

As a GI he was an honest grunt. In contrast to others, he didn't fall into the hard drugs so easily available in the bars and back alleys of Saigon and Bangkok: "The only vice I picked up in Vietnam was smoking tobacco. I was a straight-up, Eleven Bravo (infantryman), Eleven Charlie (mortarman) soldier. ... I was in the boonies and we had very little contact with outside people. We were only facing the Vietnamese guerrillas and the North Vietnamese army."

It was back stateside in the crazy days of the late '60s and early '70s, when the drug culture and anti-Vietnam War protests reached their zenith that problems started to develop for Bang.

"When I came home, I didn't know what to do with myself. I couldn't cope with civilization, with society. It seemed very strange and that's when I started to indulge in alcohol and drugs.

He is straight now, but the battle continues. "Once an addict, you have to fight it off every day," he said.

The making of the CD and its enthusiastic reception have been cathartic. "It's been brewing inside me for 34, 35 years. I've had to confront it again, things I've been running away from and didn't want to see anymore, those recollections of that war."

Writing the music was not an easy or pleasant experience, he said. "It forced me to be brutally honest and as directly in touch with my feelings as possible."

On Moments for the KIAMIA – killed in action, missing in action – Bang remembers buddies gone to graveyard: "I think about them every time I play it. I lost friends I made in my own unit, and then, when I returned to the Bronx, I found out that some of my close friends I didn't serve with had died.

"One of my best friends – he actually left the fields and we said goodbye. The next day the helicopter came back out and we were shocked to see him again. He was bored to death because he had a week left in country before he could return to the States. He went out on a sweep with another unit and got killed that day. That was the biggest hurt. He should have been home and he should never have come back out."

The recording has made an impact on those who experienced the war, remembered the passions it engendered, or just feel it in the music.

It's been a positive that Bang is touring with a core group of three veterans – trumpeter Ted Daniel, tenor saxophonist Frank Lowe, drummer Michael Carvin – and bassist Curtis Lundy.

Anything but funereal, such pieces as Saigon Phunk and Mystery of the Mekong have a swagger and jaunt about them that recall the energy of the players' younger days.

As Bang notes, the project was an exercise in linking memory with art. "After completing this record I felt I became lighter and was able to talk about Vietnam a lot easier than before. Doing this record I exposed myself.

"It's like I was carrying a dark secret around and finally was able to speak about it. It was almost like a personal therapy."

Billy Bang leads his Vietnam, the Aftermath band tonight at 10:30, Salles du Gesù. Tickets cost $25.50

REVIEW

Sultry phrasing from designer-cool Malia

JUAN RODRIGUEZ
SPECIAL TO THE GAZETTE

Malia is cool-sexy in designer duds on the cover of her debut album Yellow Daffodils. Malia writes songs about her style ("Arrived in Paris in my Paul Smith shoes, The purple ones they were not hard to choose") and, I guess, designer-love. London-based Malia is from Malawi, the tiny East-African nation, and is Sony's latest hope for club-going soul-jazz crossover.

Montreal is a North-American hot spot for crossover, so Malia's local debut last night at Club Soda – in the jazz fest's Chanteuses series – was eagerly awaited. Malia's voice is husky and sensual, somehow transcending the smooth supermarket-soul sound of the album. How would Malia sound up close and personal?

Malia wore tight denim from top to bottom, but couldn't hit the notes on her first song's climactic line, "I miss you so, your loving touch."

After the song about shoes, which was kinda cute, Malia informed us she was "very, very nervous," that she "lost my ass" because of jet lag, and she had just gotten her period. Malia butchered Solitude, the first song that captivated her about jazz, sounding like she was reading the phone book when uttering lines like "filled with despair."

With time Malia's phrasing became more sultry, but her lyrics were pedestrian (in this she is hardly alone these days). Malia nervously cackled throughout, missed notes here and there, but was propped up by her quintet's casually percussive groove.

Malia's biggest mystery is her last name. Where are you when we need you Sade?

WHAT'S ON

A SELECTION OF EVENTS HAPPENING TODAY

MUSIC

CLASSICAL

Festival de Lanaudière presents violinist Olivier Thouin, alto Ettore Causa and cellist Benoit Loiselle, in works by Schubert, Beethoven and Mozart, 8 p.m. at Église de la Purification (Repentigny), 445 Notre Dame St. $23. (450) 759-4343 or www.lanaudiere.org

POP, ROCK, ALTERNATIVE

One Away, 8:30 p.m., Petit Campus, 57 Prince Arthur St. E. $7. (514) 844-1010.
Party, in a tribute to Colocs, plus Joel Poliquin and Belzébuth, 8:30 p.m., Café Campus, 57 Prince Arthur St. E. Cost: $10. (514) 844-1010.
Dany Poullot and Serge Lachapelle, Les Deux Pierrots, 104 St. Paul St. E. (514) 861-1270.

JAZZ

Jeff Johnston Trio Jam, Upstairs Jazz Club, 1254 Mackay St. (514) 931-6808.
Jam with Al Gordon, Ginny B, 8 p.m. Les Minots, 3812B St. Laurent. Call (514) 844-8543.
Skip Bey, Tim Jackson and Jim Hillman with Trio Seul, 10:30 p.m., Quartier Latin Pub, 318 Ontario St. E. (514) 845-3301.
Clayton Kaizen Trio with John Labelle, from 7 to 10 p.m., Kaizen Sushi Bar and Restaurant, 4120 Ste. Catherine St. W. (514) 932-5654.

FUNK AND BLUES

Freddie James, 9 p.m., Bourbon Street North, 195 Ste. Adèle Blvd. in Ste. Adèle. Cost: $8. (450) 229-2905.
Mike Carew, 9 p.m., Ye Olde Orchard Pub, 5563 Monkland Ave. Free. (514) 484-1569.

COUNTRY AND CELTIC

Hillbilly Night, 8 p.m., Wheel Club, 3373 Cavendish Blvd. No cover. (514) 489-3322.
Celtic folk group Salty Dog, 7:30 p.m. at the Frank Richmond Bandstand in Pine Beach Park. Free. Bring a lawn chair or rent one for $1. In case of rain, the show moves indoors at 1335 Lakeshore Drive. (514) 633-4170.
Gary Davis and Friends, 9:30 p.m., Pub Claddagh, 1433 Crescent St. Call (514) 287-9354.
Mike Carew, 8 p.m., Ye Olde Orchard Pub, 5563 Monkland Ave. (514) 484-1569.
Irish Jam, 8 p.m., McKibbin's Irish Pub, 1426 Bishop St. (514) 288-1580.
Charlie MacLeod and guest, 9:30 p.m., Hurley's Irish Pub, 1225 Crescent St. (514) 861-4111.

THEATRE

YIDDISH

The Golden Land, by Zalmen Mlotek and Moishe Rosenfeld, 8 p.m. at the Saidye Bronfman Centre for the Arts, 5170 Côte Ste. Catherine Rd. In Yiddish with English and French supertitles. (514) 739-7944.

COMEDY

Comedyworks, 1238 Bishop St. Wide open mike night. (514) 398-9661.

REPERTORY

CINÉMA BEAUBIEN

2396 Beaubien St. E. (514) 721-6060. Les Invasions barbares, 2, 4:30, 7:15, 9:30; Un Couple épatant, 12:45, 3, 5, 7, 9:15; Le Virtuose (Mandarin with French subtitles), 1, 3:45, 6:30, 9.

CINÉMA DU PARC

3575 Park Ave. (514) 281-1900. Cinema 1: Sweet Sixteen, 3:15, 5:20, 7:25, 9:30. Cinema 2: Spun, 3:30, 5:30, 7:30, 9:30. Cinema 3: Rivers and Tides: Andy Goldsworthy Working With Time, 3, 5, 7, 9.

EX-CENTRIS

3536 St. Laurent Blvd. Phone (514) 847-3536. Salle Cassavetes: Victor Vargas (English with French subtitles), 3:30, 5:30, 7:30, 9:35. Cinéma Parallèle: En Attendant le bonheur (French, English, Bambara, Hassaniaya with French subtitles), 1, 5:15, 7:05; Les Laboratoires Crètes; www.six.lemondeestpetit.ca, 3:10, 9:15. Salle Fellini: Sweet Sixteen (English with French subtitles), 3, 5:05, 7:30, 9:25.

IMAX

Old Port. (514) 496-IMAX. Coral Reef Adventure (Coraux du Pacifique); Top Speed (Vitesse extrême). Call the box office for screening schedule.
Paramount, 977 Ste. Catherine St. W. (514) 842-5828. Fantômes des abysses, noon.

FAMILY

Montreal Planetarium, 1000 St. Jacques St. W. presents Mysteries of Jupiter, 2:30 p.m., in English, and 1:15 and 3:45 p.m., in French. Visit the Web site at www.planetarium.montreal.qc.ca or phone (514) 872-4530.
Montreal Botanical Garden, 4101 Sherbrooke St. E. Main greenhouse: Courtyard of the Senses; plus Mediterranean Fragrances. Tree House: Forest Wardens and The Marsh. First Nation Garden: Knowledge and Know-How. Chinese Garden: Tea Tales exhibition. Japanese Garden and Pavilion: Japanese Green Tea and Tea Garden. Open from 9 a.m. to 6 p.m. (514) 872-1400.
Montreal Insectarium, 4581 Sherbrooke St. E. The Hive, a close-up look at how a beehive works. Nature guides, from 10 a.m. Plus La Toile des insectes du Québec. Open from 9 a.m. to 6 p.m. Visit www.ville.montreal.qc.ca/jardin or call (514) 872-1400.
Angrignon Farm, 3400 des Trinitaires Blvd. Open from 9:30 a.m. to 5 p.m. Free. (514) 872-2816.
LaRonde on Île Ste. Hélène. Montreal's amusement park. For hours and prices, call (514) 397-2000 or visit the Web site at www.laronde.com
Ecomuseum, 21125 Ste. Marie Rd. in Ste. Anne de Bellevue. To reserve, call (514) 457-9449.
Granby Zoo in Granby of the Eastern Townships. Highway 10 to Exit 68. (877)-472-6299 or www.zoodegranby.com
Parc Safari in Hemmingford. Take Highway 15 south, Exit 6, follow the blue signs. Reduced rates through Monday (450) 247-2727, www.parcsafari.com
Indoor skating at the Atrium, 1000 la Gauchetière St. Skate and helmet rentals available. (514) 395-0555.
The Biodôme, 4777 Pierre de Coubertin Ave. Belugas: the Next Wave. Open from 9 a.m. to 6 p.m. Call (514) 868-3000 or visit www.biodome.qc.ca.
Biosphère on Île Ste. Hélène. Water Bug. Water exhibitions of the St. Lawrence River and the Great Lakes. Workshops: Ornamental Insects. (514) 283-5000.
Horse-drawn carriage tours of Old Montreal or Mount Royal. Departs from Notre Dame Basilica, Jacques Cartier Square and Mount Royal. (514) 577-1492.

OLD PORT HIGHLIGHTS

Canada Day celebration (Jacques Cartier Pier and Bonsecours area) with Pin Pon, 1 p.m. La Chango Family, 2 p.m. Marie-Pier Perreault, 3 p.m. Richard Petit, 4 p.m. La Voiée d'Castor, 5 p.m. David Usher and Plume Latraverse, from 8 p.m. Visit the Web site at www.celafete.ca.
Mosaicultures Internationales 2003, floral sculptures Myths and Legends of the World. (514) 868-2003.
Shed 16 Labyrinth, obstacles, traps and play zones. Call (514) 499-0099 or visit www.labyrintheduhangar16.com
The Montreal Science Centre (King Edward Pier). The House Explored. Hours: 10 a.m. to 5 p.m. Cost: $10; $7 for children; family passes, $30 and up. (514) 496-4724, www.montrealsciencecentre.com
Clock Tower (Clock Tower Pier), climb the 192 steps to view to the river and city.
The Playground (Clock Tower Pier), climb, jump and swing, for age 2 to 8, free.
Jet boating the Lachine Rapids, departs from the Clock Tower Pier. Group dinner packages available. Also rafting and speedboating. Details: (514) 284-9607.

MUSEUMS

Montreal Museum of Fine Arts, Michal and Renata Hornstein Pavilion, 1379 Sherbrooke St. W. Françoise Sullivan, 100 works spanning five decades. (514) 285-2000.
Stewart Museum at the Fort on Île Ste. Hélène. Josephine, the Great Love of Napoléon. **Also:** Noonday Gun Salute, weather permitting. (514) 861-6701 or www.stewart-museum.org

Copyright © 2024 Newspapers.com. All Rights Reserved.
Powered by Newspapers.com